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one was and how detestable the other, and incidentally heighten the effect of the theme treated, we indubitably approach the truth. One of his most significant poems in this connection is *Das Ideal und das Leben* (1795). And if we substitute "Der Idealismus" as the antecedent of "Er" in the place of Max in *Wallensteins Tod* (l. 3445), to which no one can object, and change "denn" (l. 3445) to "doch," "seh" (l. 3444) to "sah," and "liebenden" (l. 3449) to "läuternden," we allow Schiller (Wallenstein) not only to explain but also to appraise his many contrasts as follows:

Und kalt und farblos sah ich's (das Leben) vor mir
liegen.

Doch er stand neben mir wie meine Jugend,
Er machte mir das Wirkliche zum Traum,
Um die gemeine Deutlichkeit der Dinge
Den goldenen Duft der Morgenröte webend—
Im Feuer seines läuternden Gefühls
Erhoben sich, mir selber zum Erstaunen,
Des Lebens flach alltägliche Gestalten.

It would be, then, a grievous error to believe that Schiller did not fully appreciate the ultimate value of the imperfect. In his *Briefe über die ästhetische Erziehung des Menschen* (1795), he formulated his doctrine in this regard. After showing how art did not flourish in the various nations so long as they were politically independent and economically prosperous, and how art did flourish with the decline of the State, he sums up the whole matter in this statement: "Wohin wir immer in der vergangenen Zeit unsere Augen richten, da finden wir, dass Geschmack und Freiheit ein-

precisely the same idea is expressed in *Das Mädchen von Orleans*, the prefatory poem to *Die Jungfrau*, an idea that accompanied Schiller throughout his entire life. The first four verses of the last stanza contain the key to the whole situation:

Es liebt die Welt, das Strahlende zu schwärzen
Und das Erhabene in den Staub zu ziehen;
Doch fürchte nicht! Es giebt noch schöne Herzen,
Die für das Hohe, Herrliche erglühen.

And in a practical way, we have the same idea in *Tell* (ll. 2921-2922) where it is a question of disposing of the hat:

Der Tyrannei must' er zum Werkzeug dienen;
Er soll der Freiheit ewig Zeichen sein.

ander fliehen und dass die Schönheit nur auf den Untergang heroischer Tugenden ihre Herrschaft gründet."³⁹ He poetized this same idea, among other places, in *Die Jungfrau* (ll. 3165-3179). It was necessary for Johanna to have her adventure with Lionel, to break her oath, to become weak, before she could really become strong. It was therefore the very colorlessness and coldness of life that gave Schiller his artistic energy; it was his country's lack of freedom that inspired him with good taste. He was an unbending idealist surrounded by the crassest of realities. And in him the statement, *le style c'est l'homme*, received a brilliant exemplification, for his life and his ideals are memorialized in the form, the style, the grammar of his works just as clearly as they are in their content.

ALLEN WILSON PORTERFIELD.

Barnard College.

THE BOOKS OF SIR SIMON DE BURLEY, 1387

The inventory of the books of Sir Simon de Burley, which is given below, has been noted by various scholars, but so far seems to have escaped printing.¹ The list is interesting be-

³⁹It is hardly necessary to state that this work abounds in contrasts; but such occur rarely in Lessing's *Erziehung des Menschengeschlechts*. Even in a foot-note, *Säkular-Ausgabe*, Bd. 13, S. 43, twelfth letter, Schiller could not help but step aside and comment on two expressions that were of great interest to him: "ausser sich sein" and "in sich gehen." And in Andreas Streicher's *Schillers Flucht von Stuttgart*, Hans Hoffmann edition, 1905, p. 58, we are told that Schiller on reading Klopstock's odes found one that interested him so that, though pressed for time, he immediately wrote "ein Gegenstück dazu." This has not been preserved, but we may be certain that it contrasted strongly with Klopstock, and that he wrote it in order to make a contrast.

¹J. H. Round, *Dictionary of National Biography*: T. Gottlieb, *Ueber Mittelalterliche Bibliotheken*, Leipzig, 1890, (Number 441, Great Britain): E. Savage, *Old English Libraries*, London, 1911, p. 272. Reference is also made to the catalogue in B. Botfield's ms. book, *Private Libraries of the Middle Ages*.

cause it serves as one of the comparatively few fourteenth century catalogues of private English libraries; because it offers evidence of a somewhat unique sort as to the presence in England of certain romance manuscripts, and finally because it is an index to the literary taste of one of the most prominent men of his day. Burley's rise to fortune began in the reign of Edward III; it was brilliant and rapid.² As the tutor of young Prince Richard he seems to have won a confidence which later deepened into enviable royal favor. It was Burley who helped to promote and bring about the happy marriage of Richard II with Anne of Bohemia, and his was a lasting place of honor at their court. He held many high offices, among them the Wardenship of the Cinque ports. Indeed he seems to have kept his dignity and wealth to within a few months of that tragic crisis when the Earl of Arundel dared refuse even the Queen begging on her knees, so the story goes, for Burley's life.³

The literary interests and associates of a man like Burley are significant. It is possible, as Mr. Round thinks, that Burley's taste for romances which is so amply evidenced by the large number of them in his library, goes back to his early friendship with Froissart, who found him "a gentle knight and according to my understanding of great good sense."⁴ If we pass into the realm of conjecture it is not impossible to fancy that Burley may have known another famous lover of romance, the poet Chaucer. Their paths seem narrowly to have crossed on several occasions; in 1376 Chaucer was sent with John de Burley, Simon's brother, on a diplomatic mission—"in secretis negociis Domini Regis"; in October, 1386,⁵ Chaucer was a witness at the Scrope-Grosvenor

controversy;⁶ Burley in December. Both men were Justices of the Peace in Kent in 1385-6,⁷ though no record of their joint sitting has yet been found. The probabilities, one cannot call them more, seem to point to the meeting of the two men, and it is not beyond possibility that Chaucer may even have seen these twenty-one "bokes, clad in blak or rede," like the twenty of his pilgrim clerk.

The little library, which was nevertheless large for those days, was of notable variety. It was in "diverses langages," chiefly French and Latin. It included romances, chansons de geste, philosophy, didactic instruction, religious and historical writings. The manuscripts were handsomely bound, and one or two seem to have been illuminated. On the whole it was a handsome addition to the royal library which was, if extant records can be trusted, of very meager sort.⁸

Extract from an Inventory of the goods of Simon Burley at the Mews and at Baynard's Castle, 8 Nov. 11 Ric. II. (Brit. Mus. Add. Ms. 25459, f. 206, Copy.)

Les livres.

Primerement j. livre de Romans et de Ymagery de Buys et de Aigrement.¹

It. j. graunt livre de la Bible oue les histoire Escolastre.

¹ *Ibid.*, p. 264, no. 193.

² *Ibid.*, p. 254, no. 183, Writ of Association of Chaucer with the warden of the Cinque Ports and others, Oct. 12, 1385; Commission of the Peace to—Burley and others, including Chaucer, June 28, 1386, *Life Records*, p. 259, No. 188. My colleague, Dr. B. H. Putnam, informs me that an examination of the Payments of Salary to the Justices of the Peace which are enrolled on the Pipe Rolls would give conclusive evidence as to whether Burley actually served. In many cases great officials did not.

³ E. Edwards, *Libraries and their Founders*, Lond., 1865, p. 390 ff.

⁴ Romance of *Bueve* (Buef, Bues, Bue) d'*Aigremont*, the story of the death of Bueve. Gautier, *Bibliographie des Chansons de Geste*, 1897, p. 68: "On a donné ce nom à un épisode considérable des *Quatre Fils Aimon* qui forme l'introduction de la grande guerre entre Charlemagne et les fils d'Aymon." Gaston Paris thought it probable that this episode originally existed as a separate poem (*Histoire Poétique de Charlemagne*, 1905, pp. 300-1).

² For details concerning Burley see Round's brief but excellent life; see also J. R. Hulburt, *Chaucer's Official Life*, Menasha, U. S. A., 1912, pp. 38-9. Cf. the *Life Records of Chaucer*, Chaucer Society, 1900, with the Index by E. P. Kuhl, *Modern Philology*, X, p. 531.

³ *Chronique de la Traison et Mort de Richart, Deux Roy Dengleterre*, ed. B. Williams, London, 1846, Eng. Hist. Soc., p. 9.

⁴ Froissart, tr. Lord Berners, Bk. VIII, Ch. 51.

⁵ *Life Records*, p. 201; no. 98.

It. j. autre livre de Romans en prose covere de blanc cuer.

It. j. livre de Sidrak.²

It. j. livre de Romans oue ymagery covere au peel de veel.

It. j. livre nouvelle de X comandementz covere de cuer rouge.

It. j. livre de govrement de Roys et du Prynces.

It. j. livre de Romans de William Bastard⁴ covere de blanc.

² *Sidrac and Boctus*, a summary of medieval science in the form of a catechism in which King Boctus questions the wise clerk Sidrac (Shadrack, *Daniel III*). A semi-romantic character is given to the whole by the various adventures of Sidrac who comes first of all to tell Boctus why the fortress which he is building falls every night (cf. story of Vortigern's tower). See Ward, *Catalogue of Romances I*, 903-22; K. Bülbring (*Sidrac in England*, Beiträge z. rom. u. engl. Phil., Festgabe f. W. Foerster, Halle, 1902, p. 451) finds the earliest English reference to Sidrac in *Pricke of Conscience*. Cf. A. Hahn, *Quellenuntersuchungen zu Richard Rolles Englischen Schriften*, Halle, 1900, pp. 19, 34 and 36-7. For a full and interesting discussion of Sidrac, see E. Langlois, *La Connaissance de la Nature et du Monde au Moyen-Age*, Paris, 1911, pp. 180-264.

³ Probably a French version of the famous mediaeval treatise *De Regimine Principum* by Guido de Colonna (Ægidius Romanus, d. 1316). An English version made presumably about 1387 is ascribed by Warton to Trevisa (*Hist. Eng. Poetry II*, 128). A well-known instance of the use of *De Reg. Princ.* is in Hoccleve's *Regement of Princes* (Booke of Governance) written about 1412. Cf. A. Aster, *Das Verhältnis des altenglischen gedichtes von Hoccleve zu seinen quellen*, Leip., 1888. The "Liber de Regimine Principum" is mentioned—to give one instance out of many—in the catalogue of Dover Priory, made in 1389; cf. M. R. James, *Ancient Libraries of Canterbury and Dover*, p. 463.

⁴ In the list of books given by Guy de Beauchamp to Bardsley Abbey in the early part of the fourteenth century reference is made to "Le Romance de Willame de Loungspé" which I should be inclined to identify with this Romans de William Bastard. William Longsword was the illegitimate son of Henry II and Fair Rosamond, and the stories of his romantic birth as well as of his lively adventures would no doubt give rise to many tales which might well, long before the fourteenth century, have reached the dignity of a *roman*. His association with Ranulf, Earl of Chester, of whom, on the evidence of *Piers Plowman* (Passus VII, 11) we know "rymes" were made, would further strengthen this conjecture. Of quaint antiquarian interest is John Leland's "historical romance," *Longsword, Earl of*

It. j. livre de philosophie rumpue covere de cuer rouge.

It. j. livre du Romans du Roy Arthur covere de blanc.

It. j. livret q[ue] commence misere mei deus.

It. j. autre livre de X comandementz covere de rouge.

It. j. livre de papier oue diverses paroles de diverse[s] langages.

It. j. livre de les prophecies de Merlyn.⁵

It. j. livret de Romans oue un ymage al comencement.

It. j. livre de Romans de Meis covere de blanc.⁶

It. j. livre de Englys del Forster et del Sangler.⁷

It. j. livret de bruyt.

It. j. livret de Romans de Maugis covere de Rouge cure.⁸

LAURA A. HIBBARD.

Mount Holyoke College.

Salisbury, Lond. 1762. For an extant mediaeval poem on William Longsword see A. Jubinal, *Nouveau Recueil de Contes, Dits, Fabliaux des XIIIe, XIVe et XVe Siècles, Du bon William Longespée* (MS. Bibl. Cotton. Julius AV).

"Ky vodra de duel et de pité tres-grant

De bon William Longespée ly hardy combatant." Burley's book might, however, be a chronicle of William the Conqueror who was commonly called the Bastard. Cf. for instance, the *Cronica Bastardi* in the catalogue of the books of the Austin friars, York, ed. M. R. James.

⁵ Cf. L. A. Paton, *Notes on Manuscripts of the Prophécies de Merlin*, Publ. Modern Lang. Assoc., XXVIII, 121-139 (1913): Ward, *Catalogue of Romances I*, 371-374. Whether Burley's book was a version of the thirteenth century prose romance *Les Prophécies*, or whether it was merely one of the many of the "pseudo-Joachimite Prophecies of Merlin current in the thirteenth and fourteenth century," it is impossible, from the mere title, to determine.

⁶ Romans de Meis. I do not identify this reference.

⁷ Probably an exemplum tale. Cf. Ward, *Catalogue of Romances*, II.

⁸ Romance of Maugis d'Aigremont, son of Buef d'Aigremont. Cf. Langlois, *Les Epopées françaises*, 1878, I, 241, for mss. This chanson de geste has been edited by F. Castets, *Revue des langues romanes* XXXVI, 5-259, 1892. It should be noted that of the three extant manuscripts of Maugis earlier than the fifteenth century that now in Peterhouse College, Cambridge, 2.05, was given by Dr. John

ORPHIC ECHOES IN MODERN LYRIC
POETRY: ERNST LISSAUER'S
*DER STROM*¹

Most potent, perhaps, of all the influences that have left an impress upon later dreams concerning the essence and meaning of life, is the influence exerted down the long ages by the thought and symbolism of the Orphic Mystery. The Orphic Mystery was the crystallization in ritual of man's mystic realization of the identity of his turbulent transitory Self with the divine eternal All; and later Greek philosophy is only a farther development of early Orphic speculations. Recent appreciative reinterpretation of Pre-Socratic philosophy has shown that the mood of passionate subjective pantheism—or rather panentheism—which characterized those early philosophers, and which is always contemporaneous with fervid lyric expression, is allied in spirit to the mood dominant in the days of the Renaissance, and again in the days of German Romanticism. It is likewise the mood—growing in the world to-day—which forms the basis of our modern vitalistic monism, with its buoyant affirmation of the world-will's tireless creative energy, and its strong sense of the kinship, change, and re-embodiment of all phenomenal things. And so this world-old thought, this world-old symbolism, is finding in present-day poetry renewed expression and reinterpretation.

In most of the poets the motives appear more or less fugitively, and, except, perhaps, in Wille and Stephan George, are not organized into a definite scheme; but in Lissauer's *Der Strom* we find a definite framework of philosophic thought underlying and organizing the collection of poems. The volume gives typical, clear, and systematized expression to these

world-old themes, and it is one of the most beautiful and significant volumes of lyric poetry published in late years. It is the work of a mature and poised, yet passionate poet, whose peculiar temper and philosophy of life and things—suffusing and at the same time focalizing the collection—gives significance and purpose to all the poems in their relation to one another and to the thought and mood of the whole. While a definite plan holds them together, each is also effective in itself.

Lissauer's work shows that harmony between the centrifugal and centripetal tendencies, between the dynamic and the static, which is the ideal alike of life and of art. While abandoning himself to Dionysiac enthusiasm and to a consciousness of the abounding fulness of life which pours itself out unwearyingly into endless manifoldness, he is no less a votary of Apolline unity, concentration, and control. His boundless 'one-and-all' feeling is caught and fixed in definite sensuous images, as well as in the definite plot which organizes the collection; yet the constant struggle of his passionate pantheism for escape from the limiting form gives to his work suggestiveness and a subtle, live fluidity of line free from all rigidity.

This poetry is in the finest sense symbolic: fugitively symbolic in a way, yet nevertheless quite definite and unmistakable in mood and meaning. Perfectly clear is the central symbol, that of the stream, the image with which the book opens and closes. The choice and the interpretation of this symbol illustrates Lissauer's ego-centric and yet cosmic starting-point. "Die Welt und mich, mich und die Welt" is written on his banner. The stream it is which binds to one another all parts of the earth: the water-stream on the one hand, thought of chiefly as the far-wandering warming Gulf Stream and as the fertilizing Nile; and the earth-stream on the other hand, the 'open road' which flows loudly and far out into the land. But the stream is the symbol, also, of the typical poet, all-embracing and blithe; it is the symbol, indeed, of Lissauer himself, the poet-priest; as—having sent his soul abroad hungry for experience, caught now and again in the turmoil of passion, of sorrow;

Warkeworth, master of Peterhouse, in 1481. Cf. M. R. James, *Catalogue of Manuscripts of Peterhouse*, p. 236, No. 201.

Details concerning the various extant mss. of the romances in Burley's library are for the most part omitted, as the writer hopes shortly to publish a study of the romances named in medieval catalogues of English libraries.

¹ Ernst Lissauer, *Der Strom*. Jena, 1912.